

Florin Japanese American Citizens League
Oral History Project

Oral History Interview

with

HARRY HIDEO YOSHIMURA

September 27, 1991
Sacramento, California

By Marion Kanemoto

Florin Japanese American Citizens League
and
California State University Sacramento
Sacramento, California



JAPANESE AMERICAN CITIZENS LEAGUE

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PREFACE

In the summer of 1987, a small group of people from the Florin JACL met at Mary and Al Tsukamoto's home to plan a new project for the organization. Because of the unique history of Florin, we felt that there were special stories that needed to be preserved. The town of Florin, California was once a thriving farming community with a large Japanese American population. The World War II internment of persons of Japanese ancestry living on the west coast, devastated the town and it never recovered. Today there is no town of Florin; it has been merged into the larger county of Sacramento. Many Japanese Americans who reside throughout the United States, however, have their origins from Florin, or have relatives and friends who once had ties to this community. The town may no longer exist, but the spirit of the community continues to survive in people's hearts and memories.

Several hours have been devoted to interviewing former Florin residents. The focus of the interviews was on the forced internment and life in the relocation camps, but our questions touched on other issues. We asked about their immigration to the United States from Japan, pre-war experiences, resettlement after the war and personal philosophies. We also wanted to record the stories of the people left behind. They were friends and neighbors who watched in anguish as the trains transported the community away.

We have conducted these interviews with feelings of urgency. If we are to come away with lessons from this historic tragedy, we must listen to and become acquainted with the people who were there. Many of these historians are in their 70's, 80's and 90's. We are grateful that they were willing to share their experiences and to answer our questions with openness and thoughtfulness.

We owe special thanks to James F. Carlson, former Assistant Dean of American River College and to Jackie Reinier, former Director of the Oral History Program at California State University in Sacramento. Without their enthusiasm, encouragement and expertise, we never could have produced this collection of oral histories. We also wish to acknowledge the project members, volunteers, the Florin JACL which contributed financial support, Sumitomo Bank for their corporate donation, and the Taisho Young Mens Association which contributed some of their assets as they dissolved their corporation on December 31, 1991.

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INTERVIEW HISTORY

INTERVIEWER

The interview was conducted by Marion Kanemoto who is a retired school nurse and a member of the Florin Japanese American Citizens League. Mrs. Kanemoto has also been chairperson of the JACL Oral History Project since its inception.

INTERVIEW TIME AND PLACE

The interview was conducted on September 27, 1991 in the home of HARRY HIDEO YOSHIMURA at 2056 - 16th Avenue, Sacramento, California.

TRANSCRIBING AND EDITING

The initial manuscript of the interview was transcribed and edited by Janie Matsumoto-Low, a Florin JACL member and Associate Professor of Education at CSUS, in July of 1993. The manuscript was reviewed by the interviewer and then forwarded to Mr. Yoshimura for corrections. On August 18, 1993, a copy of the edited transcript was forwarded to Mr. Yoshimura for approval. The transcript was returned with minor corrections on October 9, 1993.

PHOTOGRAPHY

Family pictures were reproduced by Dan Inouye

TAPES AND INTERVIEW RECORDS

Copies of the bound transcript and the cassette tapes will be kept by the Florin Japanese American Citizens League and in the University Archives at the Library, California State University, Sacramento, 6000 J Street, Sacramento, California, 95819. The draft transcript edited by Mr. Yoshimura and his family will also be located in the University Archives at the CSUS Library.

BIOGRAPHICAL SUMMARY

Harry Hideo Yoshimura is an Issei who was born in Hiroshima Ken, Japan, on October 1, 1902. He was the youngest of eight children born to Bunpei and Hana Yoshimura. Siblings were named Koichi, Gonpachi, Gentaro, Shizuo, Ichiyo, Yone, and Masaye. Two brothers first, then soon later his father, preceded his arrival to the United States to seek their fortunes. Bunpei Yoshimura came to the United States in 1918 for only eight months, long enough to call Harry to the United States. One brother lived in Baker, Oregon and operated a restaurant, while the other worked in the River Delta area near Stockton, California, farming potatoes on leased land.

After completing high school in Japan, Harry initially arrived in California in 1919 but soon moved to Oregon where he attended public schools. At age 18, he started in the primary grades and was rapidly promoted to high school. His command of English for an Issei is exceptional. He had two marriages, both with Nisei (second generation) women. He had a daughter, Irene, by his first wife, Rose, and a son, Ted by his second wife, Mitsuko, who died in April of 1991. He held several different jobs prior to being evacuated to Pinedale assembly center and Tule Lake relocation center. He worked as a kitchen helper in camp for \$16 a month, but also increased his income by writing Japanese language textbooks for grades one through twelve for 40 cents a page. After camp, he held various occupations in the Sacramento area.

Harry Yoshimura became interested in "shigin" at Tule Lake. Shigin is described as an art form of writing poetry which is recited in a chanting mode. Yoshimura mastered his senryu (poetry) to win first place trophies made from wood found at Tule Lake. These are one-of-a-kind items and were displayed at the recent Sacramento History Museum display in 1992. His shigin name is Kokuin, and he has been head master in the Sacramento area. Yoshimura explains in detail what shigin entails. He himself has 65 students and six teacher-caliber followers. One will succeed him when he retires. He shares his shigin convention booklet which includes the participants throughout California.

Character building and state of mind discipline are essential. Mr. Yoshimura, even at the age of 89, displays these qualities in and outside of his home. He explains that this style of poetry writing began in China and evolved in Japan where shigin, as it is known today, is about 100 years old.

He is proud of his two children and his several grandchildren, and seems contemporary enough to be able to relate to the younger generations with humor and wit.

[Session 1, September 27, 1991]

[Begin Tape 1, Side A]

KANEMOTO: This is the oral history of HARRY HIDEO YOSHIMURA on September 27, 1991. We are in his well-manicured home at 2056 16th Avenue where he has resided for the past forty-three years. His birthday is October 1, 1902, making him eighty-nine years old. He is the master Shigin teacher of Sacramento. The interviewer is MARION

KANEMOTO. Okay, Mr. Yoshimura where were your parents born?

YOSHIMURA: In Japan.

KANEMOTO: In Japan, what ken in Japan?

YOSHIMURA: Hiroshima.

KANEMOTO: Both your mother and your father? What were their names?

YOSHIMURA: My father's name is BUNPEI YOSHIMURA.

KANEMOTO: Bunpei. Is that with a B U N P E I?

YOSHIMURA: That's right.

KANEMOTO: Bunpei, okay. And your mother's name was?

YOSHIMURA: My mother's name is HANA.

KANEMOTO: Hana, like flower.

YOSHIMURA: No, no. H A N A.

KANEMOTO: Okay, it does not mean flower?

YOSHIMURA: Yes, I guess it does.

KANEMOTO: It does mean flower, Hana, very pretty. When did your father come to the United States?

YOSHIMURA: I came 1919, May of 1919 and he came eight months before.

KANEMOTO: That means in 1918. What made him come to the United States in 1918?

YOSHIMURA: To come to this country so he can call me to U.S.A.

KANEMOTO: But who called him?

YOSHIMURA: My brother.

KANEMOTO: Your brother, meaning that you had a brother who was here in the United States?

YOSHIMURA: That's right.

KANEMOTO: What made him come to the United States? What brought him to the United States?

YOSHIMURA: You mean my father?

KANEMOTO: No your brother who started all this chain?

YOSHIMURA: Everybody want to come to the United States because they can get a better wage.

KANEMOTO: Primarily wage, uh-huh. So he really didn't know what he was going to do, but he just wanted a dream to come true, making money, okay.

YOSHIMURA: My brother start farming.

KANEMOTO: In what area did he farm?

YOSHIMURA: Kawashimo [down the river].

KANEMOTO: Oh, in the Delta?

YOSHIMURA: Right around Stockton.

KANEMOTO: Oh, in Stockton area, I see. So your family does fit into our history very well. It's a California history.

YOSHIMURA: He was raising potato, you know.

KANEMOTO: Potato, okay.

YOSHIMURA: A thousand acres.

KANEMOTO: A thousand acres. He was hired by some other. . . .

YOSHIMURA: That land belonged to somebody else, you know.

KANEMOTO: So it was leased?

YOSHIMURA: Leased, uh-huh.

KANEMOTO: A thousand acres. Okay, let me see. Then, he called your father?

YOSHIMURA: That's right

KANEMOTO: Did he expect your father to work on the farm?

YOSHIMURA: No, the purpose is, like I said, to bring me to the United States?

KANEMOTO: Okay, in other words you couldn't come together. A father and a son could not come together in those days.

YOSHIMURA: My brother couldn't call me, so that's the reason. . . . my father came when he was sixty-four years old.

KANEMOTO: So he didn't plan on staying here too long?

YOSHIMURA: He stayed here eight months.

KANMEOTO: The mission was to call you to the United States, I see. Then he left for Japan again.

YOSHIMURA: When he came to this country. . . .then shipped me here.

KANEMOTO: He went back. Oh, that's interesting. I've never heard of that situation. Then did you join your brother in his farm work?

YOSHIMURA: No. I work little bit. But, my other brother was living in Baker, Oregon.

KANEMOTO: Baker?

YOSHIMURA: Baker, Oregon. He was running a restaurant, you know. So, I couldn't go to school here, so I went to Baker, Oregon. Then I went to school there.

KANEMOTO: How old were you then when you came?

YOSHIMURA: I was about eighteen.

KANEMOTO: Eighteen, uh-huh.

YOSHIMURA: My brother took me to some Caucasian's family and I stayed with them for about six or seven months.

- KANEMOTO: Was this as a school boy?
- YOSHIMURA: As a school boy.
- KANEMOTO: As a school boy, okay, then where did you go, to high school?
- YOSHIMURA: I start from elementary school cause I couldn't speak a word of English then.
- KANEMOTO: How did you feel? You were eighteen and you started at the elementary level. How did you feel?
- YOSHIMURA: You know, I went to school and then teacher wrote eight times eight equals on blackboard and asked to write answer so I wrote 64.
- KANEMOTO: You knew that already, sure.
- YOSHIMURA: Then they put me in fourth grade with little boys and girls.
- KANEMOTO: Sure, I understand
- YOSHIMURA: But fourth grade's English was a little bit too hard. So for English I went downstairs for third grade and stay with little boys and girls.
- KANEMOTO: Right, and you were eighteen!
- YOSHIMURA: I was only little boy. [Laughter]
- KANEMOTO: You were a man already, okay! [Laughter]
- YOSHIMURA: And then when I study hard, I jumped to fifth grade, and then I jumped to sixth grade and went to seventh grade. Then I finished junior high, you

know, but I didn't know much English [Laughter].
Went just too fast, you know.

KANEMOTO: But you're very modest. You told me you don't
speak very much English, but you do very well for
an Issei.

YOSHIMURA: Then I went to automobile school in Portland,
Oregon.

KANEMOTO: Is that a mechanic's school?

YOSHIMURA: Yes.

KANEMOTO: Mechanic school, uh-huh, in Portland?

YOSHIMURA: In Portland.

KANEMOTO: So now you didn't have trouble understanding the
teacher there?

YOSHIMURA: No, I understood.

KANEMOTO: You understand, oh, okay. Before you came to the
United States, what was your childhood like in
Japan? Did you have a happy childhood or did you
have a hard time in Japan?

YOSHIMURA: No, I guess I was the last boy in family, you know.

YOSHIMURA: Yes, I had four brothers, three sisters.

KANEMOTO: That's right, your other brothers came earlier.

KANEMOTO: And you were the youngest?

YOSHIMURA: Yes, youngest.

KANEMOTO: I see, uh-huh.

YOSHIMURA: So, I had pretty nice life.

KANEMOTO: You had happy memories of the childhood, okay.
That's an interesting beginning. So by the time you finished your formal education while you went to mechanic school, did you do something with the mechanic school? Did you become a mechanic?

YOSHIMURA: No, I didn't do anything.

KANEMOTO: You didn't do any of that, okay.

YOSHIMURA: Then I bought a hotel and paid money there.

KANEMOTO: You bought a hotel, but you became a manager for somebody, okay.

YOSHIMURA: Yes, manager

KANEMOTO: Manager for somebody else, okay. And what else did you do?

YOSHIMURA: Then the war started.

KANEMOTO: By then, war started already. Okay. And. . . .

YOSHIMURA: I run this hotel for about twelve years in Portland, Oregon.

KANEMOTO: Twelve years, okay. Along this way did you get married?

YOSHIMURA: Yes, I got married.

KANEMOTO: When you were in Portland.

YOSHIMURA: Portland.

KANEMOTO: How did you meet your wife?

YOSHIMURA: Well, most Japanese marry by introduction, you know.

KANEMOTO: Mostly family make the arrangements.

YOSHIMURA: Arrangements, yeah.

KANEMOTO: Uh-huh. So before you came to the United States when you were eighteen, somebody was already making arrangements for you?

YOSHIMURA: No, not at that time because I was too young to get married.

KANEMOTO: Oh, okay.

YOSHIMURA: Later time, they introduced me this girl.

KANEMOTO: Oh, uh-huh, okay.

YOSHIMURA: But she was born in this country. She could speak Japanese too. But we had no love affair.

KANEMOTO: Okay, now let me see, where did you meet her? She was born here?

YOSHIMURA: Yes, she was born here.

KANEMOTO: And then went back to Hiroshima?

YOSHIMURA: No, no.

KANEMOTO: You met her here. Okay.

YOSHIMURA: She was born in America.

KANEMOTO: So you married a Nisei.

YOSHIMURA: Yes, Nisei.

KANEMOTO: Okay, alright, I understand.

YOSHIMURA: And then had one child.

KANEMOTO: You had one child. What is his name?

YOSHIMURA: Girl. Irene.

KANEMOTO: Irene, uh-huh.

YOSHIMURA: Then, you see, we couldn't get along too long well, you know. Couldn't get along with her so we were divorced.

KANEMOTO: Oh, you didn't get along with your Nisei wife, I see. Now what was her name?

YOSHIMURA: Her name was Rose.

KANEMOTO: Rose, uh-huh, but you got divorced after how many years?

YOSHIMURA: Oh, married, oh about ten years.

KANEMOTO: After ten years, oh okay. That all happened in the Portland area?

YOSHIMURA: Yes.

KANEMOTO: Uh-huh, okay. Then when did you meet the wife that you recently lost?

YOSHIMURA: I met at Tule Lake camp.

KANEMOTO: Oh, Tule Lake camp. Oh, I see. We need to talk about this later. You were working in the hotel business for twelve years and then the war came, okay. What was your reaction when the war started?

YOSHIMURA: Well, I didn't like war with America. We lived here in America a long time. We like it here and we don't want any trouble. But it happened, you know,

and we were sorry about it. But they put us in camp anyways.

KANEMOTO: Where did you go? Did you go to a relocation camp?

YOSHIMURA: Yes, they send me to the Pinedale first

KANEMOTO: Pinedale. So from Portland you went to Pinedale.

YOSHIMURA: That's right. Then, I stay there for about three months. Then they send me to Tule Lake. . .

KANEMOTO: Tule Lake, okay.

YOSHIMURA: . . . where I stay until war end. I don't want to say I am "Tulean", because Tule Lake was radical camp and public reaction was not very good if I say so.

KANEMOTO: Because by then Tule Lake was known as the radical group.

YOSHIMURA: That's right, but we're there first. It was nice camp before.

KANEMOTO: But then they used Tule Lake as the radical camp and other camp people started moving in.

YOSHIMURA: Yes, that's right.

KANEMOTO: And you were one of those who moved out?

YOSHIMURA: Yes.

KANEMOTO: Where did you go?

YOSHIMURA: I came to the Penryn where my wife's sister's husband was running fruit ranch and I got the job there. I work there for about three years.

- KANEMOTO: Okay, then that means that you were in Tule Lake how many, about two years?
- YOSHIMURA: Four years.
- KANEMOTO: Four years you were in Tule Lake. That was about the time they started shifting, changing within the camps, okay. That was the time you were given permission to move back to California and you moved into the Penryn area.
- YOSHIMURA: That's right, uh-huh.
- KANEMOTO: I see, okay. And then let's see now. We're going awfully fast. You haven't gotten married yet, right. You haven't even gotten your lessons in yet .
[Laughter]. Okay.
- KANEMOTO: What did you do in camp, Mr. Yoshimura? You had a job?
- YOSHIMURA: Yes, I had a job. In the camp I did Japanese schooling. And then they needed Japanese textbook so I write, you know.
- KANEMOTO: You wrote the textbooks for them, oh. That was very special. Not everybody could do that.
- YOSHIMURA: Well, very few people. Then they gave me forty cents a page.
- KANEMOTO: Forty cents a page. Now who did you do this for? Did you do this for the United States government or this was all separate?

- YOSHIMURA: No, for Japanese school.
- KANEMOTO: Japanese school, I see.
- YOSHIMURA: I was getting eighteen dollars a month, you know.
- KANEMOTO: For what kind of job?
- YOSHIMURA: Well, mess hall if you work as waiter, you get sixteen dollars a month and dishwasher, sixteen dollars a month. Beside working as dishwasher, I was teaching. I helped students, I had classes two three places.
- KANEMOTO: In different blocks.
- YOSHIMURA: Yes.
- KANEMOTO: So the government paid you eighteen dollars a month to teach Japanese?
- YOSHIMURA: The government paid sixteen dollars a month.
- KANEMOTO: Sixteen dollars a month to teach Japanese. Oh.
- YOSHIMURA: And this writing textbook is extra.
- KANEMOTO: So you had extra income coming in?
- YOSHIMURA: Yes.
- KANEMOTO: Ooh [Laughter].
- YOSHIMURA: Forty cents a page is good wage, you know. You only get sixteen dollars a month for dish waher.
- KANEMOTO: Okay. So what, you started from ichi nensei, first grade?
- YOSHIMURA: Yes, first grade.
- KANEMOTO: First grade, all the way up to high school?

- YOSHIMURA: No.
- KANEMOTO: Oh that was quite. . . . You must have been a very good student to know enough Japanese to develop all this?
- YOSHIMURA: No, no, not much.
- KANEMOTO: Well, I know that you have a very classic education, I should say, academically acceptable, neh. Formal training. You had to be in order to write books.
- YOSHIMURA: Oh, don't need too much.
- KANEMOTO: Oh, is that right? Okay. Because you know a lot of Japanese people only went up to eighth grade. So let's see, how many years of schooling did you go in Japan? Did you finish chu gakko [middle school]? Okay, so you went more than koto gakko [high school]?
- YOSHIMURA: Yes.
- KANEMOTO: Oh, okay. So that means that you were more educated than the majority of Isseis? Is that right?
- YOSHIMURA: Yes and no. I guess so.
- KANEMOTO: Yeah, okay. That answers my question because I have spoken to many Isseis and they stopped at chu gakko, you know eighth grade. So you had more education and you. . .
- YOSHIMURA: A little bit more, that's right.

- KANEMOTO: That's why you were able to write these books.
Very interesting. You said that you met your wife,
your second wife in Tule Lake.
- YOSHIMURA: That's right.
- KANEMOTO: This was again through go-between, baishaku or. .
- YOSHIMURA: Yes, that was baishaku.
- KANEMOTO: You did American style?
- YOSHIMURA: No.
- KANEMOTO: Baishaku, okay, very good. What was she doing?
- YOSHIMURA: She was working at the mess hall.
- KANEMOTO: Mess hall, uh-huh. In those days you couldn't be
picky. Now what was her name?
- YOSHIMURA: Her name was Mitsuko.
- KANEMOTO: Mitsuko, okay. M-I-T-S-U-K-O.
- YOSHIMURA: That's right.
- KANEMOTO: Was she much younger than you because this was
your second marriage?
- YOSHIMURA: Yes, I guess so. She was about eleven years
younger.
- KANEMOTO: Eleven years younger, okay. And she was a Nisei?
- YOSHIMURA: Yes, Nisei.
- KANEMOTO: Did you get along OK in spite of your speaking much
more Japanese?
- YOSHIMURA: Yes, I guess so.
- KANEMOTO: And you were married to an Nisei anyway before?

YOSHIMURA: That's right, uh-um.

KANEMOTO: Oh, this is why you're so good and your English is very comfortable.

YOSHIMURA: No.

KANEMOTO: And so that means. . . . and then your son was born in camp?

YOSHIMURA: Yes, in the camp.

KANEMOTO: In the camp, uh-huh. And what was his name?

YOSHIMURA: My son?

KANEMOTO: uh-huh.

YOSHIMURA: Ted Yoshimura.

KANEMOTO: Ted Yoshimura. That makes him how old now?

YOSHIMURA: He's forty-five.

KANEMOTO: Forty-five, uh-huh. And does he live here in town?

YOSHIMURA: Yes.

KANEMOTO: Oh, okay. We'll talk about him later. So you went to Penryn from camp and your wife's family , relatives, were growing fruits there? They were growing fruits?

YOSHIMURA: Yes.

KANEMOTO: So how did they find Penryn, the farms up there, the fruit orchards? Were they in good condition? [post World War II] Neglected?

- YOSHIMURA: No, in those days, it was good. Everybody runs fruits ranch, you know. Now its different, you know.
- KANEMOTO: Uh-huh. But they found everything OK because the people in Penryn had to go to camp.
- YOSHIMURA: Yes, but. . . .
- KANEMOTO: But they found everything all right?
- YOSHIMURA: All right, I think, yeah.
- KANEMOTO: Oh, okay. And you worked there for awhile?
- YOSHIMURA: About three years.
- KANEMOTO: Three years, uh-huh. What kinds of fruit were you working on?
- YOSHIMURA: Peach, and plum.
- KANEMOTO: Peach, plum.
- YOSHIMURA: And pear.
- KANEMOTO: Pear. Is that the Japanese pear or regular pear, bartlett?
- YOSHIMURA: Bartlett.
- KANEMOTO: Bartlett, uh-huh. Let's see. Today, they have. . . . persimmon is very popular. I hear hoshigaki [dried persimmon] comes from there. At that time you didn't grow persimmon for hoshigaki?
- YOSHIMURA: No.
- KANEMOTO: You didn't work on those, okay ? I guess you made lots so that kept you plenty busy?

- YOSHIMURA: Oh, yes.
- KANEMOTO: Okay. When did this railroad come in ? You worked as a schoolboy, you said. . .
- YOSHIMURA: No, that was long time ago.
- KANEMOTO: Long time ago. Railroad was before hotel manager?
- YOSHIMURA: That's right.
- KANEMOTO: Okay, and then you worked as a restaurant worker. And then you worked in farming or fruit orchards?
- YOSHIMURA: Uh-um. Orchard working was after we came back here from camp.
- KANEMOTO: Pardon?
- YOSHIMURA: After the war.
- KANEMOTO: Uh-huh, okay. There's a big area that we're missing now. You told me in the beginning that you're now a master teacher for Shigin There are not too many such people, but you learned your Shigin in Tule Lake because there were several Japanese people together and that gave you an opportunity to learn Shigin.
- YOSHIMURA: That's right.
- KANEMOTO: Why did you have this keen interest in Shigin during the camp days?
- YOSHIMURA: Everybody was learning Shigin so I did.
- KANEMOTO: Everybody was learning, oh, okay.
- YOSHIMURA: Everybody, I mean everyone interested in Shigin.

- KANEMOTO: It was popular.
- YOSHIMURA: Yes, so I started.
- KANEMOTO: Uh-huh, so you were about how old? Mid-twenties?
- YOSHIMURA: About forty.
- KANEMOTO: Forty. So you were very mature and you kinda. . . . uh-huh. When I listen to a Shigin, I don't understand the words. You understood the words?
- YOSHIMURA: You gotta understand the words because, you know, you have to sing with feeling. If you don't understand words, then it won't be much good.
- KANEMOTO: Uh-huh. Is this a good time for you to break it down and make it understandable for the average person? About the Shigin.
- YOSHIMURA: When you teach Shigin in your class, you know, some Niseis find it kinda hard to understand because Shigin is pretty hard and sometime if you don't know the history of Japan, you couldn't understand.
- KANEMOTO: Okay, in a short form can you tell us how much history do you need to know about Shigin?
- YOSHIMURA: I way chugaku knowledge.
- KANEMOTO: Uh-huh, right, okay.
- YOSHIMURA: I teach it, so they understand. But most Nisei, I don't think they know Japanese history.

- KANEMOTO: Okay.
- YOSHIMURA: So sometime, I have to write down romaji [by syllable] to make it easier for them
- KANEMOTO: They understand what they say, okay. Was Shigin sung by high, upper class people or samurai group or. . . . ?
- YOSHIMURA: No, can I explain a little bit?
- KANEMOTO: Yes, I would appreciate that.
- YOSHIMURA: Well, Shigin is a classic Japanese song and "shi" means poem. "Gin" is singing or they call it chanting. We have a club, you know, SHODOKAI. That's our club's name. "Sho" means respect or honor and "do" means road. But it's not the road that you walk.
- KANEMOTO: It's the path that you follow.
- YOSHIMURA: That's right. And "kai" means club so we named our club SHODOKAI as I just explained to you. Nice name, you know.
- KANEMOTO: So you respect it now. Does this come from some Buddhism?
- YOSHIMURA: No, there's no connection?
- KANEMOTO: No connection with religion or Shintoism?
- YOSHIMURA: No, the main object of teaching Shigin is to cultivate beautiful personality or character. That's the reason.

KANEMOTO: I understand. So you have to be in a perfect state of mind?

YOSHIMURA: That's right. It's different from other songs. Our Shiginkai was started by MR. SUGITA. We call him a Soke.

KANEMOTO: This is his special name?

YOSHIMURA: Yes, anybody who starts something, that's a Soke.

KANEMOTO: Oh, he was a leader.

YOSHIMURA: And he passed away about three years ago.

KANEMOTO: And he lived here in Sacramento?

YOSHIMURA: No, he lived in Torrance, California.

KANEMOTO: Oh, in southern California.

YOSHIMURA: His wife's still living. My name is KOKUIN

YOSHIMURA. KOKUIN is a Shigin name.

KANEMOTO: You do have a name, like a poet? They have a special name. This is your Shigin name, K O K U I N.

YOSHIMURA: They gave me Soshi. That's the highest name in Shigin. I'm old. That's why they gave me.

KANEMOTO: How many Soshis are there? You're the only one here in Sacramento?

YOSHIMURA: Yes.

KANEMOTO: What an honor it is.

YOSHIMURA: Too good for me.

KANEMOTO: Ginbu instructor.

- YOSHIMURA: Ginbu is dance. When someone chanting, they dance with Shigin. [pointing to pictures]
- KANEMOTO: She's matching the movement to your words.
- YOSHIMURA: That is right. Ginbu instructor called Shisho.
- KANEMOTO: This is again the teacher, the instructor?
- YOSHIMURA: Yes, instructor. Her name is SACHITSUYA. That's Ginbu's name.
- KANEMOTO: Dance name.
- YOSHIMURA: Yes, dance name. Then her last name is SARUWATARI, Mrs. Saruwatari.
- KANEMOTO: So, you put something in the Kaku in front, then you take the surname?
- YOSHIMURA: That's right and what was that now?
- KANEMOTO: [Reads from text: "The Chinese composed lots of beautiful poems. Shi were introduced to Japan thousand years ago. Japan poets composed lots of beautiful poems."]. So did this come from China? Shigin came from China?
- YOSHIMURA: Originally, Chinese composed beautiful poems, lot of them. Then, it was introduced to the Japanese in Japan. There's a lot of Japanese poetry, too. They compose them to Shi.
- KANEMOTO: So are you accompanied by instruments?
- YOSHIMURA: No, nothing.

KANEMOTO: Nothing, just your voice? This is why you have to be in the right state of mind when you do this?

YOSHIMURA: Yes.

KANEMOTO: What an honor.

YOSHIMURA: That's why it's kind of hard. Song, because you have no music or orchestra.

KANEMOTO: Yes, it helps you.

YOSHIMURA: They call them karaoke, huh? Karaoke is lots easier because music's going while singing.

KANEMOTO: Right, if you decide you want to take a breath, you can stop anytime. It still keeps going. But you're on your own when you do a Shigin. Okay, now Shigin is single, solo or group?

YOSHIMURA: Alone. Sometime you can sing it together.

[End Tape 1, Side A]

[Begin Tape 1, Side B]

KANEMOTO: It's for happy time?

YOSHIMURA: Yeah, that's right. When somebody die, they ask me to sing, so I sing. And then when a birthday come, if somebody ask you, then you have to sing.

KANEMOTO: Okay. Usually are they happy songs, sad songs already made, and then so you turn to the page and then you sing those?

YOSHIMURA: Yes.

- KANEMOTO: Oh, I see. Like in some religions you look at epistles, little stories, from the Bible. Then sometimes when you're good . . . Okay, as we were saying, you can compose your own Shi, the plan, and then sing it for special, special occasions to personalize it?
- YOSHIMURA: Yes, you could. My teacher, Mr. Sugita, Soke, he tried to teach how to compose shi.
- KANEMOTO: Oh, it was a she?
- YOSHIMURA: No, he. But it was too hard so they all quit. But I wanted to learn it so I start. I couldn't make a very good one, but I still composing shi.
- KANEMOTO: You're still composing?
- YOSHIMURA: Sometimes, when your friend's birthday, then you can compose a Shi for them.
- KANEMOTO: Uh-um. It's a very special time. By the time you're making your own Shi, you're pretty advanced, aren't you?
- YOSHIMURA: Not really.
- KANEMOTO: To teach the general public, did the samurais do this? You know, most Americans know what a samurai is. Did they sing Shigin?
- YOSHIMURA: I don't think so. Shigin was started late.
- KANEMOTO: Oh, is that right? About what year, 1900?
- YOSHIMURA: About one hundred years ago.

KANEMOTO: Hundred years ago, okay. So late 1800's then. Oh, I see. That late. I didn't know that. Okay, that's news.

YOSHIMURA: They been composing Shigin since long time ago, but not singing.

KANEMOTO: Stories, the poems they have. I see. So you're the only master teacher here. How many students do you have now?

YOSHIMURA: I have about sixty-five.

KANEMOTO: Sixty-five students here in Sacramento? And so your group, called the. . . what was it now, your name?

YOSHIMURA: Shodokai.

KANEMOTO: Shodokai.

YOSHIMURA: Shodokai have about 350 students.

KANEMOTO: Where do you meet? It's a big group.

YOSHIMURA: We rent large hall twice every year, spring and fall, and get together and sing. [shows Mrs. Kanemoto written information]

KANEMOTO: Oh, all over. Oakland, Palo Alto, San Mateo, Sacramento, Berkeley, Sunnyvale, Mountain View, Salinas, Purasa, Los Angeles, Portland, Northern California.

YOSHIMURA: Most places have about half dozen, dozen students.

KANEMOTO: Right.

- YOSHIMURA: We have more than any other place.
- KANEMOTO: Because they respect you.
- YOSHIMURA: No, I was lucky. [chuckle] Sixty-five students.
- KANEMOTO: Sixty-five students. I don't think you mentioned the teacher in camp. What was his name or her name? Your camp shigin teacher, the teacher that taught you in camp, Tule Lake? Do you remember?
- YOSHIMURA: Yes. SUGITA.
- KANEMOTO: Sugita. Was in camp, okay. And where did she go back to after camp?
- YOSHIMURA: He was living in Torrance before so he went back to Torrance.
- KANEMOTO: Where?
- YOSHIMURA: Torrance.
- KANEMOTO: Oh, Torrance. That's right. So you meet once in a while, even now?
- YOSHIMURA: No, he passed away.
- KANEMOTO: Oh, he passed away, okay. Mr. Sugita.
- YOSHIMURA: And his Shigin name is KOKUHO.
- KANEMOTO: Kokuho is Mr. Sugita's name, the song name, neh?
- YOSHIMURA: Yes, Kokuho Sugita is our Soke. And my shigin name is Kokuin Yoshimura.
- KANEMOTO: Kokuho is Mr. Sugita's, okay. What do you get as proof? Is it a menjyo? [certificate]
- YOSHIMURA: Yes, that's right.

- KANEMOTO: A certificate, uh huh. And does it have to be certified in Japan?
- YOSHIMURA: No, right now all it needs is Mr. Sugita's signature and my signature. It's all you need.
- KANEMOTO: Oh, I see. You're really way up there, aren't you?
- YOSHIMURA: Uh huh. I didn't want to do that but everybody vote and gave me a name soshi so I had to do that.
- KANEMOTO: Sure. It's a survival of the art, uh huh.
- YOSHIMURA: So you see this program and you can tell how many people are interested in shigin. [showing interviewer information on Shigin program]
- KANEMOTO: This is your program?
- YOSHIMURA: Yes.
- KANEMOTO: Uh huh.
- YOSHIMURA: And this is a little bit higher.
- KANEMOTO: Okay, intermediate.
- YOSHIMURA: Uh-huh. This is still higher.
- KANEMOTO: Advanced students.
- YOSHIMURA: This is still higher. And this is when you study for twenty years. You get this title [points].
- KANEMOTO: Whether you're good or bad?
- YOSHIMURA: Yes, I guess so. [chuckles]
- KANEMOTO: [laughs] Oh, is that right? Okay. But they haven't quit, so obviously they are very good. They like it.
- YOSHIMURA: Yes. And this is a Ginbu.

- KANEMOTO: Ginbu is what?
- YOSHIMURA: Ginbu is dancing. Somebody sing for you, and then you dance.
- KANEMOTO: Right, so you're accompanied?
- YOSHIMURA: That's right. This is a guest singer [points to picture]. Other group, you know.
- KANEMOTO: I see, right. So they have to be pretty good too, uh huh.
- YOSHIMURA: That's a Ginbu, second higher class. This is our instructor. This is all instructor here.
- KANEMOTO: Okay, the ones way past twenty years. Then we have a Kaku [degree], uh huh.
- YOSHIMURA: Yeah, we have all that instructor. And this is little bit higher. And this is my name.
- KANEMOTO: Yes, Yoshimura.
- YOSHIMURA: I could sing last.
- KANEMOTO: Oh, you sing the closing.
- YOSHIMURA: But, yeah, you know how when I get old, I can't sing too good, so I think I'm going to retire.
- KANEMOTO: Okay, does it mean you need a lot of voice. . . . you need a lot of energy.
- YOSHIMURA: Yes, that's right.
- KANEMOTO: A lot of energy. And you get exhausted when you sing?
- YOSHIMURA: Yes. When you pass eighty, you start going down.

- KANEMOTO: You feel it?
- YOSHIMURA: Yes, like the Soke, Mr. Kokuo Sugita, Soke, you know. He was good when he was young but he went down after 80.
- KANEMOTO: Course everybody respected him.
- YOSHIMURA: Yes, sure.
- KANEMOTO: Sure. Well that's interesting.
- YOSHIMURA: So I'm eighty-nine, you know.
- KANEMOTO: Yes, that's a milestone. Okay, are you worried? Do you have someone to continue on for you, right now here in Sacramento? Somebody that you can. . . .
- YOSHIMURA: Yes, we have six instructor working for me.
- KANEMOTO: Okay. They're instructor level?
- YOSHIMURA: Yes, but I don't know who I should pick as. . .
- KANEMOTO: As the one, the main. Oh, uh huh. Well, anyway you know it's going to continue on. That's a comfort to you, isn't it?
- YOSHIMURA: So I think I'm going to let them pick.
- KANEMOTO: Oh, okay. They like it. That's a good idea. Democratic, democratic way. I see.
- YOSHIMURA: But when I choose, when I promote the instructor, first thing I consider is jinkaku, is personality.
- KANEMOTO: Uh huh, character. Okay so that means they have to get along with everybody and be fair. . .

- YOSHIMURA: So people respect him. That's personal character, neh? That's first thing. And then second, is knowledge.
- KANEMOTO: Knowledge of Shigin, right, okay.
- YOSHIMURA: Then, third is how well they sing.
- KANEMOTO: Perform, right.
- YOSHIMURA: And the fourth is the age. If he or she is too old, not fit for instructor.
- KANEMOTO: You want it to be a little bit. . . .a life there so, okay. That's very fair.
- YOSHIMURA: I think my instructors all right, you know.
- KANEMOTO: Uh huh, out of the six. Well, that's a comfort when you have six of them and several other following. Over sixty of them right now in Sacramento. That's interesting, very interesting. I learned a lot today.
- YOSHIMURA: We have this Taikai. We call them taikai or convention once in spring and once in fall.
- KANEMOTO: That's convention. Is that right?
- YOSHIMURA: Convention, uh huh. We have spring and fall, two times a year. Convention start at 9:00 a.m. in the morning and last about six o'clock in the evening. Sing all day long.
- KANEMOTO: So you change from one city to another city?
- YOSHIMURA: Yes, that's right.

- KANEMOTO: Because it's the big convention? Okay, I understand.
- YOSHIMURA: Next month we're going to have a convention in San Francisco.
- KANEMOTO: That's not too bad for you.
- YOSHIMURA: We go to convention by the charter bus. Lots of people want to rent convention hall so in order to secure hall, you have to start looking about a year before the convention.
- KANEMOTO: Right, I think that's with most conferences. Have to do it a few years ahead. Have many people do you expect?
- YOSHIMURA: Oh, about. . . before it was 250. But now, I think this time, about 150. 150 or 60. So I think we can start at nine o'clock and finish about five thirty.
- KANEMOTO: Do you see any young people coming in?
- YOSHIMURA: Not many young people anymore.
- KANEMOTO: Do you have any Sanseis?
- YOSHIMURA: No, Sansei, no.
- KANEMOTO: No Sanseis.
- YOSHIMURA: Nisei.
- KANEMOTO: Niseis, right. I'm a Nisei, but I would hesitate. It seems so very difficult, you know, because I understand what you are singing. First of all, you

have to understand what you're singing so that's number one, I'm sure.

YOSHIMURA: Uh huh, pretty hard to . . . to be an instructor you have to understand the poem and then you have to explain first for your class, you know.

KANEMOTO: So each time you sing, you kinda give a little demonstration or explanation.

YOSHIMURA: First thing I do is to write poem on the blackboard and explain the words' meaning. Then I sing. They put in record, you know.

KANEMOTO: Now the people in this picture look like they're very young. They look very young. They're Niseis?

YOSHIMURA: Some Niseis.

KANEMOTO: Some Niseis, uh huh.

YOSHIMURA: That picture was taken long time ago.

KANEMOTO: Oh, long time ago.

YOSHIMURA: That's twenty years ago.

KANEMOTO: You look pretty good there. You don't look much older [chuckles]. Oh, that's interesting.

YOSHIMURA: Then, I have another Shigin class here in senior citizens.

KANEMOTO: Oh, yes. Oh, this is Mrs. Akiyama! I know her. Mrs. Akiyama.

YOSHIMURA: Akiyama, yeah.

KANEMOTO: Yeah, I know her.

- YOSHIMURA: She's not my student, but my class is different.
This is just person who took the picture.
- KANEMOTO: Oh, I see. No, I took Mrs. Akiyama's story, too. Yes,
Onatsu. She's a business woman.
- YOSHIMURA: I see. She's a nice lady.
- KANEMOTO: Nice lady, yes. Oh, that's wonderful! So at your
senior citizens group you took this picture.
- YOSHIMURA: I went to Gilroy hot spring last Sunday.
- KANEMOTO: Oh, uh huh, with a group of people.
- YOSHIMURA: Yes, a group of people. Charter bussing.
- KANEMOTO: Oh, how nice. You people are having lots of fun at
your senior citizens.
- YOSHIMURA: Oh, yeah. Lots of fun, yeah [laughs].
- KANEMOTO: [laughs]. That's good. I will soon join, okay. Do
you go to Japan to participate in the Shigin?
- YOSHIMURA: No. . . .
- KANEMOTO: You're pretty independent here in the United
States, I see. Hawaii? Do they do it in . . .
- YOSHIMURA: No.
- KANEMOTO: No, not in Hawaii. What other states? You're just
kinda limited to California?
- YOSHIMURA: Yes, mostly California and Portland, Oregon.
- KANEMOTO: You meet with Portland?
- YOSHIMURA: Yeah, we have a group in Portland.
- KANEMOTO: Oh, okay. That's it. No other state?

YOSHIMURA: No other state, no.

KANEMOTO: Okay, as you get older it's hard to get around too, huh?

YOSHIMURA: Yes, that's right.

KANEMOTO: It looks like you've been very busy. But have you been busy with other kind of community work?

YOSHIMURA: No, mostly Shigin.

KANEMOTO: Mostly Shigin. Yeah, I could see this is a full-time can be a full-time job.

YOSHIMURA: Keep pretty busy, you know.

KANEMOTO: Uh-huh. I'll say. Now let me see [looking through papers]. So you say you stayed in this home. This is a beautiful home. It's so manicured, you know. Your garden is beautiful. It's so nice and clean.

YOSHIMURA: Thank you.

KANEMOTO: You do such a good job of it for eighty-nine years old. You do it by yourself?

YOSHIMURA: Yes.

KANEMOTO: My goodness. Your son doesn't come to help you?

YOSHIMURA: He busy with his own

KANEMOTO: His work.

YOSHIMURA: I can do it myself.

KANEMOTO: Very good. You briefly told me that you lost your wife earlier this year?

YOSHIMURA: Yes, this year.

- KANEMOTO: After forty five years of marriage. Have you adjusted?
- YOSHIMURA: Oh, yes. I think I get normal now. My lady student sometime call me and talk about Shigin.
- KANEMOTO: Oh my! Okay.
- YOSHIMURA: That makes me feel good.
- KANEMOTO: Feel good. And you're at the Senior Center and you have your students so you're constantly meeting people, so you're. . . .
- YOSHIMURA: Then I still go to class, you know, have a class here every Monday.
- KANEMOTO: Every week on Monday, uh huh. And then one class at the Senior Center on Friday?
- YOSHIMURA: Five class in shodokai.
- KANEMOTO: You have five classes?
- YOSHIMURA: Uh huh. Right now. But other instructor take care the other class for me.
- KANEMOTO: I see. But you go and check on them.
- YOSHIMURA: Uh huh. I teach the top class.
- KANEMOTO: Uh huh.
- YOSHIMURA: Other classes, other instructor take care for me.
- KANEMOTO: That is interesting. So your life is really revolved about Shigin. Okay. So you don't have any more brothers alive, no sisters in Japan?
- YOSHIMURA: No.

- KANEMOTO: Have you gone to Japan?
- YOSHIMURA: I took my wife about fifteen years ago.
- KANEMOTO: Fifteen years ago. That was a good thing that you did, uh huh. So she was a Nisei ,so she didn't know Japan too well?
- YOSHIMURA: No, the second wife-- the one that died the other day--she was born in Sunnyvale. But when she was two years old, her father took her to Japan. And she was raised by Obaasan [grandmother], you know.
- KANEMOTO: Oh, so she knew the Japan ways?
- YOSHIMURA: Yes, then she came back to the United States when she was twenty four.
- KANEMOTO: Oh, okay. Then she was kind of a Kibei, then?
[someone born in the U.S., but educated in Japan]
- YOSHIMURA: Yes, she was Kibei.
- KANEMOTO: No wonder you got along with her.
- YOSHIMURA: Yes, that's right.
- KANEMOTO: Yes, okay, all right. That's too bad that she. . . .She lived a long time, though, huh?
- YOSHIMURA: Long time.
- KANEMOTO: Let me see. We pretty much talked about the Shigin. You mentioned that you were into the poetry, another form of art. What was this now?
- YOSHIMURA: Senryu

KANEMOTO: Senryu. Now this, you say, is very difficult? This is poetry.

YOSHIMURA: Yes, I guess so. You can say that.

KANEMOTO: So you have set rules for that? And you have already won awards for that?

YOSHIMURA: Yes, sometimes they have a convention. When you win first prize, they give prizes, you know.

KANEMOTO: Like your trophy there, uh huh. That's a beautiful trophy.

YOSHIMURA: That was made in Tule Lake camp.

KANEMOTO: Oh, it was made in Tule Lake!? No wonder it's made out of wood and so different from the other trophies.

YOSHIMURA: And that one too.

KANEMOTO: Ooh.

YOSHIMURA: So that was made in Tule Lake, you know.

KANEMOTO: Oh, I see. What are you going to do with these? You leave it for the museum if your son is not interested.

YOSHIMURA: I think my son will keep it.

KANEMOTO: It is very special!

YOSHIMURA: Sometimes they display all the things made in camp and ask us to bring.

- KANEMOTO: Did you meet Gene Itogawa? Gene Itogawa is going to show it at the Sacramento History Museum. Did you talk to him?
- YOSHIMURA: No.
- KANEMOTO: Can I talk to him about these? They are going to show it February 2, for six months at the Sacramento History Museum.
- YOSHIMURA: I see.
- KANEMOTO: You're going to loan it to them. Can I talk to him about that?
- YOSHIMURA: Oh sure.
- KANEMOTO: Oh, this is very special. Trophies made out of wood in Tule Lake.
- YOSHIMURA: Pretty nice one.
- KANEMOTO: Pretty nice, uh huh. I'll say.
- YOSHIMURA: Japanese people made a lot of things in Tule Lake [inaudible].
- KANEMOTO: I know. But there are some people who don't know the value of it, you know. The Japanese people are very resourceful. They will keep busy and do something.
- YOSHIMURA: That's right.
- KANEMOTO: So you have been a member of the Betsuin Church here in Sacramento for how many years? Since you came to Sacramento?

YOSHIMURA: Buddhist church? Yes, since I came here.

KANEMOTO: Came here, um uh. So you're active in it?

YOSHIMURA: I'm just a member, that's all.

KANEMOTO: Uh huh, but you get your. . .

YOSHIMURA: I was busy with the Shigin.

KANEMOTO: But there must be something spiritual about Shigin.
When you sing, you get clean. You feel good?

YOSHIMURA: Yes.

KANEMOTO: So, it's just like a religion.

YOSHIMURA: Yes, that's right. You can say that.

KANEMOTO: So, that's right? I think so.

YOSHIMURA: So we try to become a good singer.,

KANEMOTO: Oh, I see. That's like anything else. When you do
well, and you hear all the claps, it makes you feel
good. You want to do more, right. Okay, very good.

YOSHIMURA: We open a new class every year about February.
Do you know Mr. Bob Ariyasu?

KANEMOTO: Ariyasu, Bob Ariyasu, okay.

YOSHIMURA: He belongs to other karaoke club.

KANEMOTO: Uh huh.

YOSHIMURA: He was president of karaoke. When I teach Shigin,
he didn't sing Shigin for long time, you know.
Every other student sing, but he didn't sing. But
the other night, he did sing. It Was good. So I was
surprised.

KANEMOTO: Oh, uh huh. Even karaoke people, they seem to have courage though. They get up and sing. Is that a training? Even if they're not very good, they have the nerve to go up?

YOSHIMURA: Yes, that's right.

KANEMOTO: That's the only way you can learn, is that right?

YOSHIMURA: But, you know, when you sing standing on platform with a microphone, you shake sometimes.

KANEMOTO: [chuckles] Oh yes, okay. Since going into camp, Mr. Yoshimura, did you lose a lot? Did you lose a lot of your personal belongings?

YOSHIMURA: Oh, yes. We used to run a hotel, you know. We lost all furniture. But I sold all that to Chinese people for \$2000.

KANEMOTO: The whole house furnishings.

YOSHIMURA: Yes. But when I wanted buy it back, they want \$15,000.

KANEMOTO: Oh, the same furniture?

YOSHIMURA: Same furniture.

KANEMOTO: Oh, my goodness! The same people? They're trying to make money off of you buying back your own furniture.

YOSHIMURA: Some people cut down the price, you know. They know the reason why we had sold. You had to sell, you know.

KANEMOTO: Right.

YOSHIMURA: So brand new car sold for \$600.

KANEMOTO: Uh huh. They took advantage. They took advantage. Did you experience any prejudice along the way? Real bad one that always you can't forget?

YOSHIMURA: No, I don't think so.

KANEMOTO: You don't think so, uh huh.

YOSHIMURA: Generally, I think people in America is pretty nice, I think. We are lucky we are not living in Russia. If we were in Russia, I think we would not be treated like that. I think in camp they treated us pretty good.

KANEMOTO: Yes, in camp we were met with the basic needs We were fed and we were clothed, right. But still it was pretty unfair, as you know. You already received your redress, is that right? Does it make you feel better that. . .

YOSHIMURA: Oh yes, sure.

KANEMOTO: Sure, okay. And your wife got it too, didn't she just before she passed away?

YOSHIMURA: Yes.

KANEMOTO: Well that's good. She certainly deserved it and she was living, so that was. . .right, she was living yet and she got it?

YOSHIMURA: She got it.

KANEMOTO: Okay. So she died in peace?

YOSHIMURA: Yes.

KANEMOTO: Okay. Well, what do you think the Sanseis are faced with now? Or let's see, it would be the Niseis. How is your son doing?

YOSHIMURA: My son is an engineer. My son went to Berkeley University and received Master degree, you know. So he's an engineer.

KANEMOTO: Where does he live?

YOSHIMURA: Right here in Sacramento.

KANEMOTO: Oh, how lucky!

YOSHIMURA: The district call. . . .

KANEMOTO: Corps of Engineers?

YOSHIMURA: I can't think of the name. He lives about. . . .not too far away from here.

KANEMOTO: Uh huh. Well, you're very lucky. You're lucky because they could live far away [chuckles]. You're lucky. Why don't you mention your three grandchildren. Can you name them?

YOSHIMURA: Uh, grandchildren?

KANEMOTO: Um huh.

YOSHIMURA: Yes, we have. . .

KANEMOTO: Name and the age.

YOSHIMURA: Grandchildren, we have Jeffrey. . .

KANEMOTO Jeffrey, is that a "G"?

YOSHIMURA: No, Jeffrey

KANEMOTO: Uh huh. Okay.

YOSHIMURA: Grant.

KANEMOTO: Grant, uh huh.

YOSHIMURA: Reid, Leid.

KANEMOTO: How do you spell?

YOSHIMURA: "R"

KANEMOTO: "R"

YOSHIMURA: R E I D, I think.

KANEMOTO: Okay, what is Jeffrey's age?

YOSHIMURA: Geoffrey is eighteen, I think. He's in a college.

KANEMOTO: Oh, okay, he just went to college this year?

YOSHIMURA: He started going. . . . He just moved the other day.

KANEMOTO: Oh, right.

YOSHIMURA: Twelve mile, twenty mile Grant go to college.
Bunko. I can't say that name, the place.

KANEMOTO: In Berkeley?

YOSHIMURA: No, right here.

KANEMOTO: Oh, in Sacramento?

YOSHIMURA: Sacramento

KANEMOTO: University? Oh, California State University. Oh,
okay. California State University, okay. Now your
history will go there into their archives.

YOSHIMURA: Oh, I see. Jeffrey was eighteen and he went to Kennedy High School, right here.

KANEMOTO: Okay. I live near there.

YOSHIMURA: He was a student body president.

KANEMOTO: Oh, okay. So he must do well. He's popular? He has the character you talked about, personality?

YOSHIMURA: I don't know. I guess so [chuckles].

KANEMOTO: All right. And what is Grant's age?

YOSHIMURA: Grant is three years younger.

KANEMOTO: Three years younger. Okay, fifteen. He goes to Kennedy?

YOSHIMURA: Yes, he just went to. . . started going there. Then Reid is about fifteen, I think.

KANEMOTO: Fifteen, okay. They're all boys. The Yoshimura name goes on, huh?

YOSHIMURA: Yes.

KANEMOTO: Very nice. What do they think about your Shigin?

YOSHIMURA: They don't like it [laughs].

KANEMOTO: [laughs]. It's very foreign, neh?

[End of Tape 1, Side 2]

[Begin Tape 2, Side 1]

YOSHIMURA: This is my wife [showing pictures in an album].

KANEMOTO: This is your home, isn't it? The garden, yes it looks like your manicured garden, Japanese garden.

YOSHIMURA: This is my class too.

- KANEMOTO: Okay, this is ooh, I wanted to ask you. Do you wear a hakama [formal wear] to sing, for Shigin?
- YOSHIMURA: Sometime you don't have to, but Shigintai kai, [conference or recitals] like this.
- KANEMOTO: You get the feeling, don't you, when you wear a hakama?
- YOSHIMURA: Uh-huh.
- KANEMOTO: And the women, they should wear kimono? Kimono, you would like it to be that way?
- YOSHIMURA: Yes, you don't have to do it. This is okay.
- KANEMOTO: Okay, but you get a more serious feeling? Is there anything else you would like to talk about? Let's see, did we talk about Reid? Reid is at what, Brannon Junior High School? Leed.
- YOSHIMURA: Reid , I think he is still in elementary school.
- KANEMOTO: Or middle school, not high school. Maybe junior high. So that's your main hobby, neh?
- YOSHIMURA: Uh-huh.
- KANEMOTO: Have you been to other countries, to travel, in Japan? Fifteen years ago and that's it?
- YOSHIMURA: That's it.
- KANEMOTO: Okay. Is there anything else that you would like to mention?
- YOSHIMURA: No, I guess not.
- KANEMOTO: You enjoy good health then?

YOSHIMURA: Yes.

KANEMOTO: That's good.

YOSHIMURA: This one is Jeffrey [showing interviewer pictures].
Davis.

KANEMOTO: He's at Davis? Okay, Davis, eighteen miles. Not the
state college.

YOSHIMURA: Grant and Reid.

KANEMOTO: Uh-huh, very cute. Looks kinda like you, longer
face. Looks like you, very handsome.

YOSHIMURA: I don't like the way he curl, curly.

KANEMOTO: Is that artificially done?

YOSHIMURA: [chuckle] Yeah.

KANEMOTO: Oh [laughs]

YOSHIMURA: Everybody was against him.

KANEMOTO: Oh, I see. Well, it's just a fad. He won't be doing it
five years from now.

YOSHIMURA: His father said, "You look like a bakatare" [slang
word for dummy]. [laughs].

KANEMOTO: Bakatare [laughs]. What did he have to say to
that? What did he say after that?

YOSHIMURA: He didn't pay any attention. [chuckles]

KANEMOTO: I know, it's a phase, as they say. Okay, then this
concludes our interview. Well, I'd like to borrow
more pictures that just you, if I may and I can
bring them back to you, okay.

YOSHIMURA: Okay.

KANEMOTO: And I will tell Eugene Itogawa. You have so much to leave for the Japanese community history. We'd like to share it, okay?

YOSHIMURA: Thank you.

KANEMOTO: Thank you very much, Mr. Yoshimura.

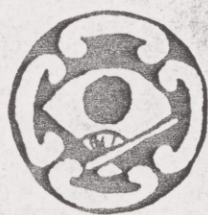
POSTSCRIPT BY MARION KANEMOTO:

As I was leaving Mr. Yoshimura said that his daughter Irene, who is now 60 years old and living in Seattle, has contacted him. His son Ted, who is a half brother to Irene, will all have a reunion in the near future. Irene and Ted were brought up as an only child and are happy to learn that they now have a sibling. Mr. Yoshimura is happy as this makes his life complete and whole.

日時一九九一年三月二十四日午前九時

場所 サクラメント市西本願寺別院会館

創立四十周年祝賀吟詠大会



主催

国峯流詩歌
吟詠
尚道会
峰月流吟舞

吉村國韻

尚道会々詩

吟じ来り忽ち覚ゆ我が胸の開くを

詠じ去り還知る正氣の培うを

一片の至誠 千万の力

精神生ずる処英才を出ださん

受付係

系川 国寮
緒方 紅峯
太田 国星

進行係

橋本 壮尚
神村 博尚
専田 勇尚

会場係

西田 義峯
中村 精尚

マイク係

岡本 国雲

大会プログラム

- 一、開会の辞
- 一、黙禱
- 一、会詩斉唱
- 一、挨拶
- 一、挨拶
- 一、祝辞
- 一、挨拶
- 一、感謝状並ニ記念品贈呈
- 一、記念品贈呈
- 一、謝辞
- 一、閉会の辞

総 師

尚道会理事長

相談役

コーナンリンク
清酒白山社長

尚道会々長

主席師範

猿渡国嶺

吉村国韻

柿芝国添

古沢国晴

岩崎幸次郎

杉田国峯

杉田国峯

柿芝国添

伊藤藤国華

岩本国宗

吟詠

偶感
探春

西郷南洲
戴益

岩崎久子
赤星義治
佐

初伝

失題

逸名

井上美峯
川崎漢峯
巴王

雲

大窪詩仙

上井肇峯
上井肇峯
三

足柄山

乃木將軍

大原麗峯
上井肇峯
三

青葉の笛

松口月城

西田華峯
西田華峯
桜

岩壁の母に憶う

杉田国峯

西田義峯
西田義峯
2

憶神風特攻隊

松口月城

西田義峯
西田義峯
2

静夜思

李太白

緒方紅峯
緒方紅峯
3

山中鹿之助

松口月城

林田麗峯
林田麗峯
"

浅間馬子唄

松口月城

菊地謡峯
菊地謡峯
羅

山の中の月

藪孤山

神村宏峯
神村宏峯
王

梅花

吉村国頼

高山江峯
高山江峯
"

楓橋夜泊

張繼

吉田明峯
吉田明峯
満

偶 成
海 南 行

中 伝

お敬の墓に詣ず
加 藤 清 正
漢 詩 一 題

西郷南洲終焉の地を過ぐ

金 州 城

陶清節翁と采石の岡

野 崎 観 音

柔 道

芳 野 に 遊 ぶ

吟 道

金 剛 山

白 鷺 城

河 内 路 上

松 平 春 嶽
細 川 頼 之

下 川 弘 義
逸 名

松 口 月 城

乃 木 将 軍

頼 杏 平

宮 崎 東 明

杉 田 国 峯

菅 茶 山

吉 村 国 韻

山 岡 鉄 舟

杉 田 国 峯

菊 地 溪 琴

石 井 媛 峯
専 田 媛 峯
" 4
5

春 間 強 尚 羅
水 木 一 尚
加 藤 美 尚 三
谷 口 寿 尚 佐
谷 口 勢 尚
加 納 隆 尚 三
上 本 克 尚
和 田 裏 尚
玉 田 玉 尚 満
玉 田 天 尚
高 山 博 尚 王
江 籠 都 尚
高 水 光 尚
" " " " " "

茶道吟

桜

富士を夢む

漢詩一題

寒梅

米国の桜

荒城の月

故郷を看る

川中島

奥伝

詩吟礼讃

金剛山

富士山勸字

五木の子守唄

芳山

寒梅

松口月城

松口月城

松口月城

西郷南洲

松口月城

杉田国峯

乃木將軍

頼山陽

西遠仙

網谷一才

山岡鉄舟

右川文山水戸孝允

臥生田山桜

長岡護美

新島襄

濱村静尚 桜 6

中谷玲尚 7

橋本壮尚 8

神村博尚

藤井嘉尚 桑

広中秀尚 桜

小田花尚 9

小貫紅尚 10

專田勇尚 11

吉田国慶王

竹本国恵佐

メイ又国梅桜 12

星子国變 13

岡本国雲

深山国麗 14

兩 英雄
天門山を望む

比白

伝

李 德富蘇峰
白

○ 山下
○ 山
齊 藤 国 情
憧

佐 桜 15

楓 橋 夜 泊

獄 中 の 作

偶 感

悲 し い 酒

偶 成

梅 花

四 十 七 士

花と看て興と字す

偶 成

米 国 の 桜

西郷南洲翁と惜む

凱 旋

楓 橋 夜 泊

張 繼

児 島 強 介

西 郷 南 洲

渡 辺 岳 吟

伊 藤 博 文

吉 村 国 韻

大 塩 平 八 郎

高 橋 藍 川

伊 藤 博 文

松 口 月 城

谷 干 城

乃 木 将 軍

張 繼

森 田 国

窪 田 国

吉 田 国

窪 田 国

藤 本 国

藤 井 国

吉 藤 国

川 本 国

安 田 国

野 沢 国

竹 偶 国

西 津 国

岩 本 国

梢 麦

祥 王

英 ”

鳥 ”

紫 桑

裕 ”

薰 三

恒 佐

補 ”

信 ”

琇 羅

喬 ”

崇 桜

17

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15

19

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20

19 18

18 17

富士山

石川丈山

合吟
太田 太田

猿渡

猿渡

国

妃

・

芳野

河野鉄兜

関ヶ原懷古

林桐人

牛草

草

国

草

麦

通州を下る

大久保利通

成富

富

国

翠

満

東都四時の樂

物徂来

桂

本

国

踪

佐

加藤清正

逸名

竹

本

国

吟

・

春興

武元衡

広田

田

国

秋

フ

逸題

山内容堂

保和系

系

国

美

・

総伝

和歌朗詠

中村

中村

村

国

省

巴

春日望名

本官三香

藤浦

浦

国

義

三

旅順攻略

乃木將軍

山中

中

国

勝

・

金州城と過ぐ

本官三香

地頭所

所

国

榜

王

吟道

吉村国韻

白水

水

国

昭

麦

雅 詩(其の三)

西郷南洲終焉の地を過ぐ

春 望

歎 学

辞 世

桜井の訣別

吟 道

王 将

日 章 旗

山 中 の 月

花 の 白 虎 隊

日 本 刀 を 詠 ず

小 督 の 局

楓 橋 夜 泊

鳥 鳴 磯

漢 詩 一 題

王 維

松 口 月 城

本 官 三 香

水 戸 孝 允

上 杉 謙 信

西 郷 南 洲

吉 村 国 韻

渡 辺 岳 吟

松 口 月 城

萩 孤 山

杉 田 国 峯

大 島 圭 介

松 口 月 城

張 継

王 維

連吟

山 元 良 王

米 田 国 愈

江 籠 国 声

齊 藤 国 庄

別 府 国 艷

福 島 国 瀾

佐 古 田 国 統

島 津 国 庫

岩 越 国 琳

官 川 国 媛

雜 賀 国 瑤

田 代 国 瓏

田 代 国 扇

宇 都 国 槍

土 井 国 仙

菊 地 国 鏗

28 29 26 25

春日山懷古
宮本武藏

辞世

塞翁失馬

お敬の墓に詣ず

吟
舞
第一部

岩壁の母に憶う

田原懷古

山中鹿之助

大槻盤溪
大橋悟軒

上杉謙信

松口月城

下川弘義

杉田国孝

乃木將軍

谷口廻瀾

奥村国露
奥村国徳
〃 佐

南加地区本部理事長
會長補佐
田国倫
羅

尚道会副理事長
〇 安田国惇
佐

尚道会理事長
〇 柿芝国添
按

舞 広中秀子
吟 師範 東久保国峻
〃 按

舞 小貫紀代子
吟 師範 蓼丸国嶸
〃 〃

舞 メイ又初枝
吟 師範 西尾国旒
〃 〃

坂本龍馬

網谷一才

舞
吟 師範 奥村 保子 羅
フ口レ又

招待吟詠

国誠会

杖立温泉
無心

徳永陵東
良寛

師範 岩崎 国楠
師範 岩崎 国親

楼台国誠会

乃木將軍と枕す
金剛石

塩谷青山
昭憲皇太后御歌

師範 大上 国道
師範 藤田 国芳

須市錦友会

曲江独行
佳賓好主

白樂天
佐藤一斎

師範 志賀 由水
師範 志賀 穀水

吟 舞

第二部

居合吟

日本武士道

河野天籟

創士教士川

井喜平

羅

祝賀の詞

河野天籟

吟 舞 振付師匠 峯

月 幸 艶

桜

稗 搦 の 唄

松口月城

吟 舞 振付師匠 峯

月 幸 美

羅

王 將

瓜生田山桜

吟 舞 振付師匠 峯 故家 杉

田 月 久 美 峯

竹

師 範

江戸途上の作

頼 三樹三郎

谷

口

国

瑞

羅

和 歌 朗 詠

自 作

川

井

国

鷺

。

坂 本 龍 馬

河 野 天 籟

蓼

丸

国

嶙

桜

乃 木 將 軍

杉 浦 重 剛

中

川

国

彭

三

無双直伝英信流居合兵法七段

囚中感有り
 漢詩一題
 感有り
 佳賓好主
 漫吟
 芳野に遊ぶ
 小楠公の墓と弔う
 北米尚道会と迎う
 梅花
 余生
 花の白虎隊
 太宰府の梅
 道
 親と夢む
 俳人一茶
 春望

前原一誠
 本宮三香
 佐藤一青
 小松帶刀
 菅茶山
 杉孫七郎
 松口月城
 吉村國韻
 良寛
 杉田國華
 松口月城
 平池南桑
 細川平州
 細川一才
 杜南

連吟

別府穀王
 菊地巴
 田淵
 東久保
 西尾
 王田
 神村
 岩下
 田代
 坂元
 鎌谷
 上西
 牧原
 咽下
 水
 奥村
 奥村
 鉦

王
 巴
 櫻
 桑
 甘
 満
 王
 三
 佐
 桜
 不
 桑
 羅

敬老会

戌辰の作

日米月二題 其の二

阿蘇山

辞世

春簾雨窓

春寒

主席師範

噫八甲田山

総師

高杉晋作墓前の作

徳永陵東

水戸孝允

松口月城

河野天嶺

吉田松陰

頼三樹三郎

伊達政宗

逸名

日柳燕石

大重国詩麦

榎本国暉

富永国喜佐

小西国郷王

中野国建満

加藤国証三

山崎国澄佐

伊藤国華麦

吉村国韻桜

65人 — Palo alto
 San Mateo
 Sacramento
 Oakland
 San Francisco
 Berkeley
 San
 Mat View
 Salinas
 Purusa
 Los angeles
 Portland

Western Ca.
 12 Ship

La 11 Shi bee

支部名

巴 〇 パロアルト
 三 〇 サミアリオ
 桜 〇 サクヤマイト
 王 〇 オークランド
 桑 〇 サンプライム
 表 〇 ビークレー
 佐 〇 サリンゼ
 満 〇 アニタ・ニコ
 サリ 〇 サリナス
 フ 〇 フロサ
 羅 〇 ロスアンゼルス
 ホ 〇 ホートランド

人格 Personality character
学識 Education ナーレービ
スカーラーレツブ

shigin class song

吟風

年 齡 age

main object of teaching shigin is
to cultivate beautiful Personality or character

尚道会 — 350

会 — club

尚 — Respect

道 Road learning much

Start 1948年 6 class

to compose 詩 is hard

Short Poem

絶句	---	4 line
律詩		8 line
俳詩		10 line
長詩		long

詩 ——— Poem

吟 ——— singing chanting

詩吟 ———— ^{CLASSIC} Japanese classic song

詩 shi ———— Poem

吟 GIN ———— Singing or chanting

尚道會 ———— our club name
Sho DO KAI

尚 sho ———— respect honour

道 do ———— Road learning road

會 kai ———— club

main object of teaching Shigin is to
^{CULTIVATE} culture beautiful personality, character

our 詩吟會 were started by

Ms S. Sugita ———— so-ke
KOKUHO

Passed away 3 years ago (1988)

so-shi
総師 KOKUIN YOSHIMURA (ARRY Yoshimura)
Head instructor

^{dance}
GINBU Instructor — Shisho

SACHITSUYA SARUWATARI

Chinese composed lots beautiful Poem
shi were introduced to Japan thousand
years ago Japanese Poet composed
lots beautiful Poem